



Cleveland Art



January 2005

The Cleveland Museum of Art Members Magazine

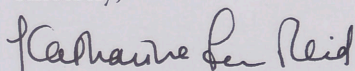
This magazine was born in 1995. For its 10th birthday, it gets a new look.

Dear Members,

Happy New Year! As we enter 2005, we can look back on a fruitful 2004, with wonderful events and acquisitions. But one of the year's greatest accomplishments will not be completely visible for many years: the patient work to realize our dream of a new museum. As we prepare to undertake the restoration and expansion of our buildings, we have been hard at work renovating your magazine so that it might better serve you throughout the exciting years to come. The new design presents a more flexible and efficient layout and an editorial approach that will let us share many interesting stories. Among the new features will be more scholarship about works of art, such as the story on Braque you see here; we will also publish two longer issues each year that will provide space for longer articles. The new title, *Cleveland Art*, not only proclaims that the magazine is about art at this museum, but coordinates with the name of our website, clevelandart.org. We will be using the website more and more to provide interesting related information to enrich what you read in these pages—everything from ordering tickets to delving into related scholarship.

As our expansion project proceeds, the importance of the magazine as a link to the life of the museum will only increase. We take much pride and pleasure in bringing it to you each month, strengthening a bond for this new year, and for many years to come.

Sincerely,



Katharine Lee Reid, Director

Test panels of stone facing material give a tantalizing glimpse to the future.



● *Needful Things: Recent Multiples* closes Sunday, January 2.

● *Dukes & Angels: Art from the Court of Burgundy, 1364–1419* closes Sunday, January 9.

● *Martin Luther King Jr. Day*, which has become a citywide holiday when all of Cleveland's cultural institutions open their doors free of charge, is Monday, January 17. Festivities at the museum run from 11:00 to 4:00.

● Film program head John Ewing launches the first in an occasional series of presentations during which he will introduce and discuss a major film and then screen the movie. *Masters of Modern Cinema* kicks off with Abbas Kiarostami's *The Wind Will Carry Us* on Wednesday, January 26.

● Happy Birthday! That is, if it is your birthday, and you're between the ages of 5 and 11, you can now have a party here at the museum. Check page 14 for details.

● *Art Extravaganza*, Sunday, January 16, 12:00–5:00. As a way of introducing curious potential students to the newly expanded variety of studio art classes, the museum offers a one-day open house that lets participants try out a variety of media. Details on page 12.

● Save the date: *Cirque du Cinema* is a late-night multimedia party on Friday, February 25, similar to last year's *Fast Forward* event but this time with a contemporary film theme. Details on page 14.

William H. Robinson, Curator
of Modern European Art

Margaret E. Burgess, Cleveland
Curatorial Fellow

Georges Braque's *The Port of L'Estaque*

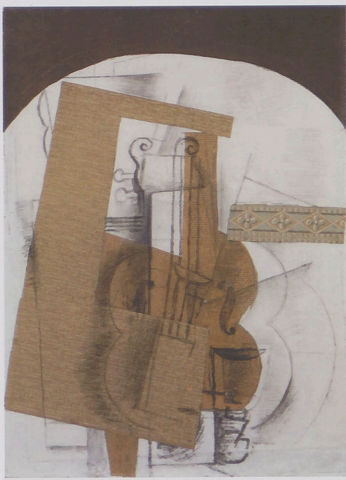
Georges Braque is most closely associated with Cubism, but that wasn't his first foray into the avant-garde. An important early Fauve painting is on view from now until the end of March.



Thanks to the generosity of a private collector, one of Georges Braque's most important Fauve paintings, *The Port of L'Estaque: The Docks*, will be on view in gallery 236 from January until the end of March. Braque is widely celebrated for his role as Pablo Picasso's partner in the invention of Cubism, a landmark event in art history. Scholars also admire Braque for inventing the Cubist technique of *papiers collés* (pasted papers), as demonstrated by his masterful *The Violin* of early 1914.¹

It is less well known that, prior to his involvement with Cubism, Braque was one of the principal painters of Fauvism, the first major avant-garde art movement of the 20th century. Initiated around 1904 under the leadership of Henri Matisse, the Fauves stressed the aggressive application of pure color, completely liberated from naturalistic representation. Rejecting traditional rules of composition and drawing, they emphasized extreme emotional intensity and purity of decorative design.

Georges Braque (French, 1882–1963).
The Port of L'Estaque: The Docks,
1906. Oil on canvas, 60.3 x 73 cm.
Private collection. © Artists Rights
Society (ARS) New York/ADAGP Paris.



Braque. *The Violin*, early 1914. Cut and pasted papers, with charcoal and graphite, 71.8 x 68.2 cm. The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund 1968.196. © Artists Rights Society (ARS) New York/ADAGP Paris.

Besides Matisse and Braque, the movement's principal artists included Charles Camoin, André Derain, Kees van Dongen, Raoul Dufy, Othon Friesz, Henri Manguin, Albert Marquet, and Maurice de Vlaminck. When they first exhibited together at the Salon d'Automne of 1905, the art critic Louis Vauxcelles dubbed them "les fauves" (wild beasts).

The Fauve display at the Salon d'Automne of 1905 impressed Braque. Barely 22 years old, he had come to Paris from Le Havre to study art and was already acquainted with two Fauve painters from his hometown, Dufy and Friesz. The following summer Braque painted his first Fauve compositions while working alongside Friesz in Antwerp. Having spent their childhoods on the Normandy coast, they shared a love of bustling seaports set against broad expanses of blue sky and water. In October the two settled in the Mediterranean port town of L'Estaque, located on the bay facing the harbor of Marseilles. They remained there until February 1907, often working side by side. Observing the two "Fauves Havrais" painting at L'Estaque, André Derain commented: "Friesz, Braque are very happy. Their idea [about painting] is youthful and seems new to them."²

Braque fully liberated color in *The Port of L'Estaque*, rendering the rippling waves in the foreground with pure red, green, violet, and orange. Stabs of violent red, orange, and blue pierce

Henri Matisse (French, 1869–1954). *The Roofs at Collioure*, 1905. Oil on canvas, 59.5 x 73 cm. Copyright © 2003 Succession H. Matisse, Paris/Artists Rights Society (ARS), New York.

Paul Cézanne (French, 1839–1906). *The Bay from L'Estaque*, ca. 1885. Oil on canvas, 80.8 x 99.8 cm. The Art Institute of Chicago, Mr. and Mrs. Martin A. Ryerson



the water on the far side of the bay, while more fluid strokes define the distant boats and mountains. Braque later described his L'Estaque period as a turning point in his art:

I was freed from the studios, only twenty-four, and full of enthusiasm. I moved toward what for me represented novelty and joy, toward Fauvism. It was in the south of France that I first felt truly elated. Just think, I had only recently left the dark, dismal Paris studios where they still painted with pitch! What a joyful revelation I had there!³

While Braque's newly liberated color and brushwork clearly derive inspiration from the Fauve compositions Matisse painted at nearby Collioure, he certainly knew that Paul Cézanne had repeatedly painted the same site. Comparison of their paintings reveals how closely Braque followed Cézanne's method of placing strong, geometric forms in the foreground to anchor the large expanse of water in the center, creating a zone of intense color that is closed off by the band of rocky mountains above.

After studying Cézanne's method of creating space through the optical interaction of warm and cool color, Braque elevated the concept to a new extreme. He brought the viewpoint closer and applied brushstrokes more individually, often isolating and surrounding eddies of electric color with white to produce an intensely luminous surface. At the same time, he retained the Cézannesque approach of controlling these explosive hues through underlying structure. This insistence on structured space often distinguishes Braque's Fauve paintings from those of the movement's lesser members.

Braque so admired this scene that he created a smaller version, now in the collection of the Musée Nationale d'Art Moderne, Centre Georges Pompidou, Paris.⁴ He apparently exhibited both versions, along with four other paintings, at the Salon des Indépendants of 1907, one of the foremost venues for avant-garde art.⁵ It appears that Daniel-Henri Kahnweiler, the celebrated art dealer, and Wilhelm Uhde, the German art historian and dealer, were the earliest owners of *The Port of L'Estaque*.⁶ The painting subsequently passed into the collections of Paul Roemer and Dr. A. Fuchs; it remained in a Swiss private collection from the 1950s until 1997, when it was sold at public auction.⁷

Braque's engagement with Fauvism was short but significant. In the fall of 1907, after seeing Picasso's painting *Les Femmes d'Alger*, Braque began draining color from his paintings to concentrate on new methods of structuring form and space, his starting point on the road to Cubism. For many years Braque's role in the creation of Cubism was underappreciated, overshadowed by the flamboyant Picasso. Scholars now recognize that Braque shared an equally important place in the movement's history and was at times ahead of his Spanish colleague in introducing new concepts crucial to advancing the style. In retrospect, it appears that Braque's contributions to Fauvism have also been undervalued. The museum is extremely fortunate that *The Port of L'Estaque*, one of Braque's finest Fauve paintings, will be available for visitors to view during the coming months.

NOTES

1. In 1912 Braque invented *papiers collés* independently of Picasso's invention of collage. See William Rubin, *Picasso and Braque: Pioneering Cubism* (New York: Museum of Modern Art, 1989), pp. 32–36.

2. Judi Freeman, *The Fauve Landscape*, exh. cat. (Los Angeles County Museum of Art, 1990), p. 97.

3. Younga Kim, "The Early Works of Georges Braque, Raoul Dufy, and Othon Friesz: The Le Havre Group of Fauvist Painters," Ph.D. dissertation, Ohio State University, Columbus, 1980, p. 151.

4. This painting, and a similar view of docks at L'Estaque by Friesz, are illustrated in *L'Estaque: Naissance*

du paysage moderne, 1870–1910, exh. cat. (Musées de Marseille, 1994), p. 22. Braque's large version of this theme is not signed or dated; the smaller version is signed and dated 1906, while Friesz's painting is signed and dated 1907.

5. Braque exhibited six paintings at the Indépendants in March–April 1907, including two views of L'Estaque titled *Port* (no. 723) and *Barques* (no. 725). Scholars assume that *The Port of L'Estaque: The Docks* was one of these paintings, but because the catalogue is not illustrated and dimensions are not given, the precise identity of the works listed remains conjectural.

6. Kahnweiler became Braque's representative in 1907, and there is a photograph of the painting in the Kahnweiler archives with the inventory number K1141. See *Daniel-Henry Kahnweiler: marchand, éditeur, écrivain* (Paris: Centre Georges Pompidou, 1984), p. 97, and George Isarlov, *Georges Braque* (Paris: J. Corti, 1932), p. 14, no. 14.

7. *Provenance*: Daniel-Henry Kahnweiler, Paris (probably); Wilhelm Uhde, Zürich; Paul Roemer, Berlin; Dr. A. Fuchs, Berlin; Sale Christie's London, 9 December 1997, lot 24; Private collection, New York. *Exhibitions*: Salon des Indépendants, Paris, 1907 (no. 723 or 725); Haus der Kunst, Munich, *Georges Braque*,

October–December 1963, ill. no. 7; Palais de Beaulieu, Lausanne, *Chefs-d'Oeuvre des Collections Suisses*, 1964, no. 162; Musée National d'Art Moderne, Paris, *Le Fauvisme Français et les Débuts de l'Expressionisme Allemand*, January–March 1966, ill. cover and no. 8 (collection Dr. A. Fuchs, Berlin), also traveled to Haus der Kunst, Munich, March–May 1966. *Literature*: Christian Zervos, "Georges Braque," *Cahiers d'Art* 8 (1933), ill. p. 10; George Isarlov, *Georges Braque* (Paris: J. Corti, 1932), no. 14; *Oeuvres de Georges Braque*, exh. cat. (Paris: Musée National d'Art Moderne, 1982), ill. p. 24; *The Fauve Landscape*, exh. cat. (Los Angeles County Museum of Art, 1990), not in exhibition, illustrated in catalogue only, p. 45.

A Virtual Centerpiece

Animators simulate the operation of a 600-year-old table fountain to offer a glimpse into life in the medieval court of Burgundy.

With the sweet sound of choral music in the background, visitors who enter the archway into *Dukes & Angels: Art from the Court of Burgundy* are transported to a world of tranquility and devotion. Among the stunning tapestries, illuminated manuscripts, panel paintings, ivories, and other French medieval art objects is the magnificent Cleveland table fountain, a highlight of the exhibition. An entertaining confection of gilt-silver and translucent enamel, this relatively small object—a masterpiece of Gothic architecture in miniature—commands a monumental presence in the gallery. Part of the permanent collection since 1924, it is the only such medieval table fountain known to exist, an exquisite work by a 14th-century goldsmith. Contemplate this sparkling wonder and you begin to think you actually hear the sound of running water and the tintinnabulation of tiny bells. You do.

CONNECTION

To read quite a bit more about the real table fountain, see Stephen N. Fliegel's 43-page article "The Cleveland Table Fountain and Gothic Automata" in the 2002 issue of *Cleveland Studies* (Volume 7), in art libraries worldwide including the Cleveland Public Library and museum's Ingalls Library.



New media manager Holly Witchey, photographer Howard Agriesti, and registrar Mary Suzor examine images of the table fountain.

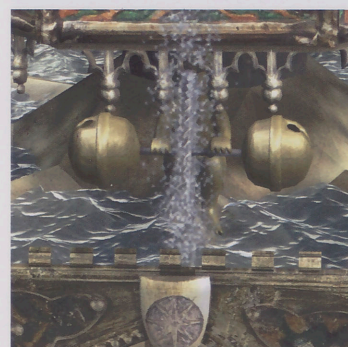
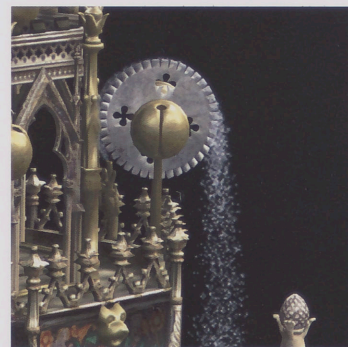
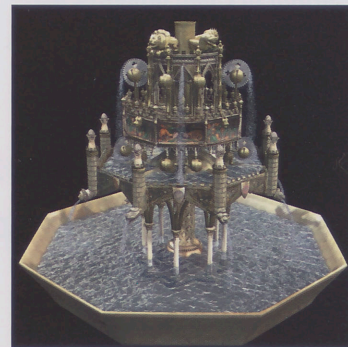
Nearby is a three-dimensional, computer-generated simulation of the fountain. This interactive display gives visitors the opportunity to experience, from every angle, what a medieval courtier would have seen and heard when the actual table fountain was working. Rosewater cascades over metal wheels, causing small bells to ring. It looks like a video recording of the actual fountain, but is in fact a photorealistic simulation created by a team of nearly 20 professionals from the Cleveland Institute of Art (CIA) and the Cleveland Museum of Art. Working under the guidance of Holly R. Witchey, the museum's manager of new media initiatives, team members shared a common goal: to create an experience that would bring new understanding and appreciation of a great work in the collection.

It took the skills and talents of master animator Dave Fleischer, an instructor of animation at the CIA, and his group to realize the museum's vision. This proved a challenge even for Fleischer, whose background includes 3-D character animation, the invention of animation devices, and lead animation of a Disney theme-park ride. Fleischer spent the entire summer creating in perfect detail a 3-D model of the table fountain, which was then "wrapped" with scores of high-resolution digital photographs. Once finished with the modeling, Dave handed his work off to two recent CIA graduates, Matt Lisuch and Mark Schroeder. Matt was responsible for sound recording and mixing. Mark then "created" the water, gold, metal, and effects that make the fountain simulation appear so real. Finally, the work-

ing model was integrated with software that turned it into an interactive means of visceral excitement and entertaining education.

The CIA team members received enthusiastic support from museum staff. Curator Stephen Fliegel and Chief Conservator Bruce Christman worked closely with the registrar's office, art handlers, museum photographers, digital imaging specialists, and the Information Technology department to move the table fountain from the galleries. The photo shoot required two days of exacting high-resolution digital photography by Howard Agriesti and his team. Fleischer was on hand throughout, and Digital Imaging Specialist Michael Brugnoli lent his skills. The graphic model would have to be correct to the smallest detail to meet the museum's demanding presentation standards. Meanwhile, the New Media division of the Information Technology department worked with the exhibitions office, design office, and art installation crews to determine software and hardware specifications, wiring, sound, and how the final display would be integrated into the exhibition. This type of installation demands a delicate balance of convenient proximity to the actual work and enough distance to respect visitors who wish to contemplate the art without distraction.

The display is so convincing that staff frequently must explain that it is not a video recording of the fountain in action. However, its success is really confirmed by the many visitors who discover specific aspects of the fountain, then go back to take another look at the real thing. Seeing the table fountain in action has been a long-held desire of museum staff and visitors alike. The result proves what can be achieved through collaboration with our talented University Circle colleagues, and how technology can truly help bring meaning to great works of art.



From Neoclassical to *The NEO Show*

How does a major museum founded on mastery of the past participate actively in the art of the region?

Around a century ago no aspiring American city would have been caught dead without plans for a major museum formed around a collection of art. The edifice would be grand—neo-classical, of course—but that was only the body; the collection was the soul. As progressive patrons and scholars all over the country explored the cultures of the world and great collections of art began to accumulate, the driving force was acquisition, further fueling and advancing the momentum of exploration and study necessary to build quality collections.

Perhaps for some museums the treasures of Europe, Asia, and colonial America were enough, but others felt a need to acknowledge the art of their own time and place, and when institutions dedicated to validation and acquisition turned to contemporary art, it was with collection building in mind. In Cleveland there was intense interest in the art of this region, and the museum planned an annual exhibition of local art each May inspired by the Paris salon, where the decisions of recognized experts authenticated work that collectors could buy. Generous purchase prizes designed to build the museum's own collection were offered, and in 1919 the May Show began a 75-year career.

In 1993 the museum director felt that the exhibition's rationale had eroded; the great heterogeneity of contemporary art seemed to defy traditional categories based on medium, and some found the role of artists and museum professionals in aiding collecting solely from the show exclusive and less interesting, according poorly with the museum's effort to become as inclusive as possible. The exhibition, ironically, was seen to be



Evelyn Svec Ward (American, 1921–1989). *Mixteca Series #12*. Collage and couching: ixtle, amate (Mexican paper), blue acrylic paint, and cotton threads on linen, 36.5 x 28.7 x 3.5 cm. Wishing Well Fund 1984.73.

Ken Nevadomi (American, b. 1939). *Theater of the Cage of Vision*, 1990. Acrylic on canvas, 196.9 x 158.1 cm. Wishing Well Fund 1991.52.



All three images are May Show purchases.

JURORS

JANE FARVER is director of the List Visual Arts Center at the Massachusetts Institute of Technology. Previously Farver was chief curator of the Queens Museum of Art and assistant director/curator at the Alternative Museum, New York. She was an influential director of SPACES Gallery, Cleveland.

LOUIS GRACHOS is director of the Albright-Knox Art Gallery, Buffalo, New York. His former posts include director of SITE Santa Fe, assistant director and interim director of the Center for the Fine Arts Miami, and curator of the Museum of Contemporary Art, San Diego.

NEO

CALL FOR ENTRIES

For more information or to obtain an entry form call 216-707-6835 or visit www.clevelandart.org/NEO to download a copy.

1. Submit no more than five slides of one work executed after January 1, 2004 by March 18, 2005.
2. First round of jurying completed by April 2. Works accepted for second round delivered to Intermuseum Conservation Association on April 22 to 24, 2005.
3. Second round of jurying completed by early May. Selected artists notified.
4. Exhibition installation in June, with gala public opening on July 10, 2005.

too inclusive, large, and incoherent. An invitational format was substituted for several years, but it was not until 2000 that the new director, Katharine Lee Reid, saw the issue as the museum's responsibility of addressing a more basic question: how does a major museum founded on mastery of the past participate actively in the art of its region?

After much deliberation that included professionals, artists, and the public, it was decided to return to an open juried show, but one that emphasizes artistic development rather than collecting. Achievement will be recognized by prizes, and the museum will add at least one work to the collection, but the operative principles—some already recognizable in our Project 244 program, which presents three to four exhibitions annually—include making the museum hospitable to works in all media, offering a single forum where the region's most remarkable new art can be seen, and continuing to document north-east Ohio's artistic development.

Artists 18 years of age or older who think they have something to say with a work that weighs no more than 1,500 pounds and measures no more than 8 x 14 x 5 feet—whether it's installation, web-based, interactive, sculpture, painting, work on paper (prints/drawings), photography, textile, dance, music, film/video, or performance—can enter *The NEO Show*, as long as they live and work or attend school full-time in Ashland, Ashtabula, Cuyahoga, Erie, Geauga, Huron, Lake, Lorain, Mahoning, Medina, Portage, Stark, Summit, Trumbull, or Wayne counties.

Their work will be evaluated as follows: They will complete an entry form and submit images of a single work produced after January 1, 2004. No more than five slides of this work may be submitted. DVDs and VHS may be submitted for time-based or performance work, but slides are preferred for all other media. The deadline for these submissions is March 18, 2005.

From these submissions the jury will select works of art for actual viewing. Around April 8, 2005, entrants whose work is accepted for the second round of jurying will be notified to deliver their work to the Intermuseum Conservation Association (ICA) facility at 2915 Detroit Avenue in Cleveland from April 22 to 24, 9:30 am to 4:30 pm. The jury will then reconvene to make final selections, and artists will receive notification of the jury's decisions in early May.

An entry fee of \$20 applies to everyone, whether or not the artist is a member of the museum. (Receipts for fees will be mailed to entrants, and non-members may bring their receipt to the Ticket Center at the museum to receive a 15% discount on museum membership.) The work accepted for *The NEO Show* will not be offered for sale while on display at the museum, but the museum will make information available to potential purchasers for those who wish to sell their work.

A number of exciting programs are being planned to celebrate this exhibition and focus public attention on the art and artists of our region. Gallery talks and special events will include participants in the show providing a public forum for the issues and ideas that can make contemporary art stimulating, attractive, infuriating, and compelling. Every work will be illustrated in color in a complete catalogue that fully documents this feast for the eyes and mind.



Christopher Pekoc (American, b. 1941). *Untitled (Melissa's Hand and Thorns)*, 1988. Gelatin silver print, gold foil, paper, and thread, 66.1 x 63.8 cm. Herbert Ascherman Jr. May Show Purchase Award for Photography, 1990. 1989.395.

CONNECTION

For more information or to obtain an entry form call 216-707-6835 or visit www.clevelandart.org/NEO to download a copy.

Gallery Talks

Meet in the main lobby for a free talk 1:30 daily, plus 2:30 on Thursdays beginning January 20, and Wednesday evenings at 6:00 or 6:30. **Gallery Talks** have special themes; others are general museum **Highlights Tours**. A sign-language interpreter accompanies the first Sunday highlights tour.

Themes: *Medieval Art in the Museum's Galleries*, Wed/5 at 6:00, *It's a Matter of Perspective: The Evolution and Revolution of Perspective in Art*, Wed/12 at 6:00, *Visions of Japan*, Wed/19 at 6:00 and Sun/23 at 1:30, *The Ancient Near East*, Thu/20 at 2:30, *Ancient Egypt*, Thu/27 at 2:30, *The Decorative Arts: The Not So Minor Arts*, Wed/26 at 6:00, and *Ancient Egypt*, Thu/27 at 2:30. See daily listings for full details.



Special Guests

Fiber artist Kathleen Van Meter talks about her work Wednesday, January 5 at 1:30. On Sun/9 at 2:00, NYU's Colin Eisler offers *Theatrical Illusion and the Art of the Court of Burgundy, circa 1400*. Meet Meryle Secrest, author of *Duveen: A Life in Art* (Wed/12, 6:30). An **Artist Demonstration** (Sun/30, 1:30) features Oberlin artist Paul Arnold demonstrating woodblock printing techniques.

VISIONS OF JAPAN

Kawanabe Kyōsai. *Beauty before a Screen* (detail), late 1800s. Ink and color on silk. The Kelvin Smith Collection, given by Mrs. Kelvin Smith 1985.268.

Lecture Courses

An 11-week **Lecture Course**, *Art Appreciation for Beginners*, runs Saturdays at 10:30, Jan 8 to Mar 19 (\$160, CMA members \$120; \$25 and \$15 individual sessions). Topics are *Egypt, Greece, Rome, Early Christian and Byzantine, Romanesque, Gothic, Italian Renaissance, Northern Renaissance, Baroque Italy and Spain, 18th-Century France, and 19th-Century France*. **Marjorie Williams's Three-Week Course**, *Visions of Japan*, runs Wednesdays at 6:30, Jan 19 to Feb 2 (\$48, CMA members \$36; \$25 and \$15 individual sessions). Topics are *Japan in Cleveland and Beyond; On Stage: Kabuki and the Yoshiwara, Licensed Brothel District; and Monet's Japanese Print Collection at Giverny*. Next month, in a 4-week **Members-Only Lecture Course** called *Discovering Together: Art to Go* (begins Wed/Feb 16, 6:30), educator Michael Starinsky takes you behind the scenes (\$100; limit 18).

1 SATURDAY

Museum closed, New Year's Day

2 SUNDAY

Highlights Tour 1:30 Sign-language interpreted

4 TUESDAY

Highlights Tour 1:30

NEEDFUL THINGS CLOSING SUN/2. Claude Closky (French, born 1963). *Untitled* (15 francs, 20 francs, 25 francs), 2000. Silk-screened cigarette lighters. Courtesy of Claude Closky.



5 WEDNESDAY

Highlights Tour 1:30

Textile Lecture 1:30 *A Road of Discovery*. Artist Kathleen Van Meter discusses her work.

Gallery Talk 6:00 *Medieval Art from the Museum's Collection*. Frank Ishphoring.

Film 6:45 *Untold Scandal* (S. Korea, 2003, color, subtitles, 35mm, 124 min.) directed by E. J-Yong. The classic French novel *Les Liaisons Dangereuses* transposed to 18th-century Korea. "A 10-course treat for the eyes and ears" —*Variety*. No one under 18 admitted! Cleveland premiere. \$7, CMA members \$5, seniors 65 and over \$4, students \$3, or one Panorama voucher.

6 THURSDAY

Highlights Tour 1:30

7 FRIDAY

Highlights Tour 1:30

Film 6:45 *Untold Scandal* (see Wed/5).

8 SATURDAY

Adult Studios Begin 10:00–12:30 *Memory Books*: Create various types of books. Arielle Levine. *Trompe l'Oeil*: Create realistic murals. Robert Dasher. *Art Sampler: Explorations for Beginners*: Watercolor, drawing, printmaking, and more. Laura Ferrando. 4 Saturdays, Jan 8–29, 10:00–12:30. \$96, CMA members \$72; supplies \$25.

Lecture Course Begins 10:30 *Art Appreciation for Beginners: Egypt*. Dale Hilton. 11-week course \$160, CMA members \$120; individual session \$25, CMA members \$15.

Adult Studios Begin 1:30–4:00 *Papercrafting*: Make artistic cards, books, and sculptural forms. Supplies \$10. Jaymi Zents. *Digital Photography*: Strong compositions with a digital camera. *Explorations in Textiles*: Monoprinting, immersion dyeing, and shibori. Bring an apron and gloves. Supplies \$25. Debbie Apple-Presser. 4 Saturdays, Jan 8–29. \$96, CMA members \$72.

Highlights Tour 1:30

9 SUNDAY

Film 1:15 *The House in the Woods, Part 1* (France, 1971, color, subtitles, Beta SP, 193 min.) directed by Maurice Pialat. A magnificent six-hour account of the daily life of a rural French family during WWI (conceived as a seven-episode TV mini-series, it shows here over two Sundays). Each part \$7, CMA members \$5, seniors 65 and over \$4, students \$3, or one Panorama voucher. Cleveland Cinematheque members \$5. Concludes Jan 16.

Highlights Tour 1:30

Family Mini-Highlights Tour 1:30

Family Express 2:00–4:30 *Dragons Galore*. Create works of art based on the dragons from Asia and Europe that live in our collection in these free, hands-on family workshops.

Guest Lecture 2:00 *Theatrical Illusion and the Art of the Court of Burgundy, circa 1400*. Colin Eisler, Robert Lehman Professor of Fine Arts, Institute of Fine Arts, New York University.

Adult Studio Courses

The museum offers greatly expanded **Studio Classes** this season. Register at the Ticket Center, 216–421–7350. Class space limited. In general, 8-week courses are \$144, CMA members \$108; 5 weeks \$120/\$90, 4 weeks \$96/\$72, 3 weeks \$70/\$55, one-day workshops \$48/\$36. There may be additional fees for supplies or models, usually \$10–\$25.

Starting Sat/8: *Memory Books, Trompe l'Oeil, and Art Sampler: Explorations in Creativity for Beginners* (4 Saturdays, Jan 8–29, 10:00–12:30); *Papercrafting, Digital Photography, and Explorations in Textiles* (4 Saturdays, Jan 8–29, 1:30–4:00).

Starting Mon/10: *Ceramics* (5 Mondays, Jan 10–Feb 7, 10:00–12:30); *How Do You Draw from the Right Side of the Brain?* and *Dollmaking* (5 Mondays, Jan 10–Feb 7, 1:00–3:30).

Starting Tue/11: *Oil Painting in the Galleries* (8 Tuesdays, Jan 11–Mar 1, 10:00–12:30); *Drawing the Figure* (5 Tuesdays, Jan 11–Feb 8, 10:00–12:30); *Explorations in Textiles* (5 Tuesdays, Jan 11–Feb 8, 1:30–3:30).

Starting Wed/12: *Oil Painting in the Galleries* (8 Wednesdays, Jan 12–Mar 2, 6:00–8:30); *Relief Printmaking, Beading, and Oil Pastels* (5 Wednesdays, Jan 12–Feb 9, 6:00–8:30).

Starting Thu/13: *Portraiture* (8 Thursdays, Jan 13–Mar 3, 10:00–12:30); *Silk Painting* (5 Thursdays, Jan 13–Feb 10, 1:00–3:30).

Starting Fri/14: *Painting in Oil* (8 Fridays, Jan 14–Mar 4, 10:00–12:30 or 6:00–8:30); *Jewelry* (4 Fridays, Jan 14–Feb 4, 6:00–8:30).

COMPLETE LISTINGS ONLINE

For extended information about these offerings and classes throughout 2005, visit clevelandart.org or pick up a quarterly flyer at the museum.

Starting Wed/26: *Advanced Watercolor* (9:30–12:00), *Drawing* (1:00–3:30), and *Watercolor in the Evenings* (6:00–8:30). All 10 Wednesdays, Jan 26–Mar 30.

Starting Thu/27: *Beginning Watercolor* (10 Thursdays, Jan 27–Mar 31, 9:30–12:00).

Starting Fri/28: *Photo Silkscreen* (4 Fridays, Jan 28–Feb 18, 1:00–3:30).

Starting Sat/29: *Quilting for Today 101* (4 Saturdays, Jan 29–Feb 19, 1:30–4:00).

Sun/30: Two **One-day Workshops**, *Cartooning and Phototransfers* (Sunday, Jan 30, 12:00–4:00).

More detail appears in the daily listings.

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DUKES & ANGELS CLOSING SUN/9.
Morse with the Trinity, 1400–10.
National Gallery of Art, Washington,
inv. 1942.9.287.

10 MONDAY

Adult Studio Begins 10:00–12:30
Ceramics: Handbuilding with clay. Kristen Cliffel. 5 Mondays, Jan 10–Feb 7. \$120, CMA members \$90; supplies \$25.

Adult Studios Begin 1:00–3:30 *How Do You Draw from the Right Side of the Brain?* Fundamentals of space, contour, and line in dry media. Kate Hoffmeyer. *Dollmaking*: With polymer clay, cloth, wire, and personality. Jaymi Zents. 5 Mondays, Jan 10–Feb 7. \$120, CMA members \$90; supplies \$10.

11 TUESDAY

Adult Studios Begin 10:00–12:30 *Oil Painting in the Galleries*: Techniques of the masters. Advanced students. First-time students \$60 fee. Susan Gray Bé. *Drawing the Figure*: Refresh the basics. Model fee \$25. George Kozmon. \$144, CMA members \$108. 8 Tuesdays, Jan 11–Mar 1, 10:00–12:30.

Adult Studio Begins 1:00–3:30 *Explorations in Textiles*. 5 Tuesdays, Jan 11–Feb 8, 10:00–12:30. \$120, CMA members \$90; supplies \$25.

Highlights Tour 1:30

12 WEDNESDAY

Highlights Tour 1:30

Adult Studio Begins 6:00–8:30 *Oil Painting in the Galleries*, 8 Wednesdays, Jan 12–Mar 2. \$144, CMA members \$108.

Adult Studios Begin 6:00–8:30
Relief Printmaking: No experience necessary. Supplies \$25. Kate Hoffmeyer. *Beading*: Materials and techniques. Supplies \$20. Jaymi Zents. *Oil Pastels*: Drawing and painting on paper. Beginners to advanced. Supplies \$25. A. D. Peters. 5 Wednesdays, Jan 12–Feb 9. \$120, CMA members \$90.

Gallery Talk 6:00 *It's a Matter of Perspective*. Nancy Mino, docent.

Meet the Author 6:30 *Duveen: A Life in Art*. Author Meryle Secrest talks about her new biography of Joseph Duveen, the celebrated international art dealer of the 20th century who sold hundreds of masterpieces to such self-made Americans as Morgan, Frick, Huntington, Weidner, Mellon, and Kress. Booksigning follows talk. \$8, CMA members \$5.

Film 7:00 *Silent Waters* (Pakistan/France/Germany, 2003, color, subtitles, 35mm, 95 min.) directed by Sabiha Sumar. A widow living in a small Pakistani village in 1979 is distressed to find her only son turning to Islamic fundamentalism. "Stirring on religious and humanitarian levels, and very timely" –*The Christian Science Monitor*. Cleveland premiere. \$7, CMA members \$5, seniors 65 and over \$4, students \$3, or one Panorama voucher.

FILM: *Silent Waters*, Wed/12, 7:00.



Art Extravaganza Studio Open House

Join us on Sunday, January 16, 12:00–5:00, for an all-day open house with drop-in workshops that let you sample a variety of **Adult Studio Courses**. Media include printmaking, beading, crafting in polymer clay, oil pastels, and many others. Advanced registration required. \$10, CMA members \$5.

Family Express

Sundays, January 9–30, 2:00–4:30, *Dragons Galore* lets families meet dragons in the Asian and European galleries. **Family Mini-Highlights Tours** are Sun/9 and Sun/16 at 1:30.



Celebrate Martin Luther King Jr. Day

Visit the museum on Monday, January 17 and join in the citywide celebration of Martin Luther King Jr. Day. Enjoy an African Drum and Dance performance, hands-on art activities for the whole family, gallery tours, Art Crew puppets, cultural storytellers, videos, and more. Free events throughout the day from 11:00 to 4:00.

13 THURSDAY

Adult Studio Begins 10:00–12:30 *Portraiture*: Study portraits in the museum and then create your own. Susan Gray Bé. 8 Thursdays, Jan 13–Mar 3, 10:00–12:30. \$144, CMA members \$108; first-time students \$60 fee.

Adult Studio Begins 1:00–3:30 *Silk Painting*: Create a silk scarf or painting to be framed. Designs, reference books, and handout packet provided. Peggy Wertheim. 5 Thursdays, Jan 13–Feb 10, 1:00–3:30. \$120, CMA members \$90; supplies \$25.

Highlights Tour 1:30

14 FRIDAY

Adult Studio Begins 10:00–12:30 or 6:00–8:30 *Painting in Oil*: Susan Gray Bé. 8 Fridays, Jan 14–Mar 4. \$144, CMA members \$108; first-time students \$60 fee.

Highlights Tour 1:30

Adult Studio Begins 6:00–8:30 *Jewelry*: Design and fabricate in silver using lost-wax process. Emily Blaser. 4 Fridays, Jan 14–Feb 4. \$96, CMA members \$72; supplies \$25.

Film 7:00 *Silent Waters* (see Wed/12).

15 SATURDAY

Lecture Course 10:30 *Art Appreciation: Greece*. Barbara Kathman (see Sat/8).

Highlights Tour 1:30

16 SUNDAY

Art Extravaganza Workshops 12:00–5:00 An all-day open house with drop-in workshops that sample a variety of adult studio courses. Printmaking, painting, drawing, beading, and decorating ceramic vessels. Advance registration required. \$10, CMA members \$5.

Film 1:15 *The House in the Woods, Part 2* (France, 1971, color, subtitles, Beta SP, 167 min.) directed by Maurice Pialat. Conclusion of the six-hour film begun last Sunday.

Highlights Tour 1:30

Family Mini-Highlights Tour 1:30

Family Express 2:00–4:30 *Dragons Galore* (see Sun/9).

17 MONDAY

Celebrate Martin Luther King Jr. Day 11:00–4:00. Free African Drum and Dance performance, hands-on art activities for the whole family, gallery tours, Art Crew puppets, cultural storytellers, videos, and more. All free!

18 TUESDAY

Highlights Tour 1:30

19 WEDNESDAY

Highlights Tour 1:30

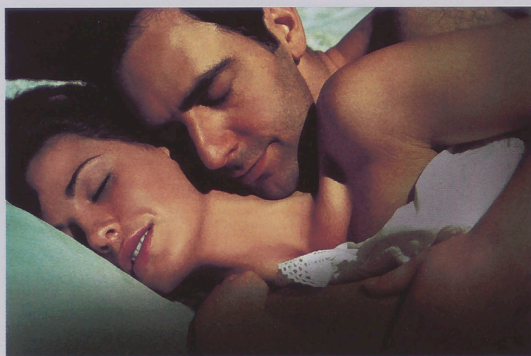
Gallery Talk 6:00 *Visions of Japan: 20th-Century Prints*. Dale Hilton

Lecture Course Begins 6:30 *Visions of Japan: The Rising Sun at River's Edge*. Marjorie Williams. 3-week course \$48, CMA members \$36; individual session \$25, CMA members \$15.

Film 6:30 *Zelary* (Czech Republic/Slovakia/Austria, 2003, color, subtitles, 35mm, 150 min.) directed by Ondrej Trojan. Nominated for last year's Oscar for Best Foreign Language Film, this WWII drama tells of a Czech nurse and Resistance fighter hiding from the Nazis. "At once epic and intimate... A triumph of regional filmmaking, but in the David Lean tradition" –*Variety*. Cleveland premiere. \$7, CMA members \$5, seniors 65 and over \$4, students \$3, or one Panorama voucher.

Recent and Classic Films from

Around the World include four Cleveland premieres. *Untold Scandal* (Wed/5 and Fri/7, 6:45) transposes a classic French novel to South Korea. *The House in the Woods* (in two parts, Sun/9 and 16, 1:15) focuses on a rural French family during WWI. *Silent Waters* (Wed/12 and Fri/14, 7:00) is about a Pakistani widow and her fundamentalist son. In *Zelary* (Wed/19 and Fri/21, 6:30 and Sun/23, 1:30) a Czech nurse hides from the Gestapo in a small mountain village. And *Incantato* (Fri/28, 7:00 and Sun/30, 1:30) follows a lonely classics teacher and his blind amour in 1920s Bologna. Admission to each film is \$7, CMA members \$5, seniors 65 and over \$4, students \$3, or one Panorama voucher. Panorama vouchers, in books of 10, can be purchased for \$45 (CMA members \$35) at the Ticket Center.



In the first in a new intermittent series of lecture/screenings called **Masters of Modern Cinema**, film program head John Ewing introduces the Iranian filmmaker Abbas Kiarostami's extraordinary *The Wind Will Carry Us* (Wed/26, 6:30, \$8/\$6/\$5; no Panorama vouchers).

Clockwise from top left: *Incantato*, *Zelary*, *The House in the Woods*, and *Untold Scandal*.

**20 THURSDAY**

Highlights Tour 1:30

Gallery Talk 2:30 *The Ancient Near East*. Barbara Kathman.

21 FRIDAY

Highlights Tour 1:30

Film 6:30 *Zelary* (see Wed/19).

22 SATURDAY

Lecture Course 10:30 *Art Appreciation: Rome*. Barbara Kathman (see Sat/8).

Highlights Tour 1:30

23 SUNDAY

Gallery Talk 1:30 *Visions of Japan: 20th-Century Prints*. Dale Hilton.

Film 1:30 *Zelary* (see Wed/19).

Family Express 2:00–4:30 *Dragons Galore* (see Sun/9).

25 TUESDAY

Highlights Tour 1:30

26 WEDNESDAY

Adult Studios Begin 9:30–12:00 *Advanced Watercolor*: Fee includes paper and stretchers; bring your own paint, palettes, and brushes. Supply list available at registration. 1:00–3:30 *Drawing*: Pencil, charcoal, conté, and ink. 6:00–8:30 *Watercolor in the Evenings*: Fee includes paper and stretchers; bring your own paint, palettes, and brushes. Supply list available at registration. 10 Wednesdays, Jan 26–Mar 30. \$158, CMA members \$118; supplies \$10.

Highlights Tour 1:30

Gallery Talk 6:00 *The Decorative Arts: The Not So Minor Arts*. Ann Walling, docent.

Lecture Course 6:30 *Visions of Japan: On Stage—Kabuki and the Yoshiwara*. Marjorie Williams. \$25, CMA members \$15.

FILM/LECTURE: *The Wind Will Carry Us*, Wed/26, 6:30.

Film/Lecture 6:30 *Masters of Modern Cinema: Abbas Kiarostami*. The first in a series by CMA Head of Film Programs John Ewing. Brief remarks on the career of the Iranian auteur followed by a screening of one of his greatest films, *The Wind Will Carry Us* (Iran, 1999, color, subtitles, 35mm, 118 min.), in which an Iranian film crew journeys to a remote Kurdish village to secretly record a local mourning rite. \$8, CMA members \$6, seniors 65 and over and students \$5; no Panorama vouchers.

**27 THURSDAY**

Adult Studio Begins 9:30–12:00 *Beginning Watercolor*: Fee includes paper and stretchers; bring your own paint, palettes, and brushes. Supply list available at registration. 10 Thursdays, Jan 27–Mar 31. \$158, CMA members \$118; supplies \$10.

Highlights Tour 1:30

Gallery Talk 2:30 *Ancient Egypt*. Frank Isphording.

Gala Concert Next Month

Purchase tickets for baritone Christòpheren Nomura's **Gala Music Concert** "One Voice, Three Contexts" (Wed/Feb 2, 7:30) with the Cavani String Quartet, Modus Ensemble, Tim Weiss, director, and pianist David Alpher.

"Christòpheren Nomura is definitely a face to watch; and a voice to hear. His musical intentions are both subtle and direct. He has a wonderfully expressive face and a first-class baritone voice; warm, robust and clear" —*The Boston Globe*. Hear works by Francis Poulenc (*Le bal masqué*), Schubert (select songs), and Barber (*Dover Beach*). \$20/\$18, CMA and Musart Society members and seniors (65 and over) \$16/\$14, students \$5 at the door.



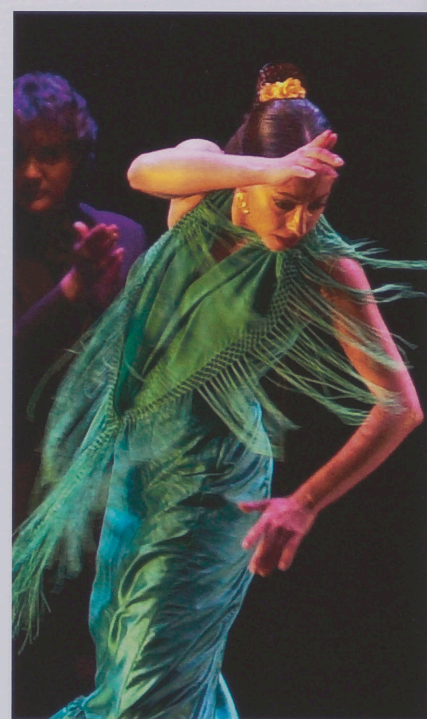
VIVA Concert Next Month

Get your tickets now for a **Flamenco Concert** (Fri/Feb 4, 7:30) with the elegant Spanish dancer *Belén Maya* and *Mayte Martín*, one of Spain's finest vocalists. Accompanied by some of Spain's finest flamenco instrumentalists, the concert reinterprets traditional compositions for modern audiences. Through dance, music, lights, rhythms, and sounds, these artists create an intimate and passionate universe and leave audiences breathless. Ohio debut. \$35/\$31, CMA members \$31/\$28.

ORDER TICKETS

Call 216-421-7350 or visit clevelandart.org to order Gala or VIVA tickets (service fee). No fee for in-person orders at the Ticket Center.

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28 FRIDAY

Adult Studio Begins 1:00–3:30 *Photo Silkscreen*: Transfer drawings, type, and high-contrast photos. Beginners welcome. Mary Ryan. 4 Fridays, Jan 28–Feb 18. \$96, CMA members \$72; supplies \$25.

Highlights Tour 1:30

Film 7:00 *Incantato* (Italy, 2003, color, subtitles, 35mm, 107 min.) directed by Pupi Avati, with Neri Marcoré and Giancarlo Giannini. A lonely, repressed, middle-aged classics teacher falls for a beautiful blind woman. "A poignant love story laced with tenderness and gentle humor" —*The Los Angeles Times*. Cleveland premiere. \$7, CMA members \$5, seniors 65 and over \$4, students \$3, or one Panorama voucher.

29 SATURDAY

Lecture Course 10:30 *Art Appreciation: Early Christian and Byzantine*. Alicia Hudson Garr (see Sat/8).

Highlights Tour 1:30

Adult Studio Begins 1:30–4:00 *Quilting for Today*: Cutting, machine piecing, fused appliqué, quilting, and binding. Bring a sewing machine you know how to operate. Judy Smith. 4 Saturdays, Jan 29–Feb 19. \$96, CMA members \$72; supplies \$25.

30 SUNDAY

Adult Studio One-Day Workshops 12:00–4:00. *Cartooning and Phototransfers*. Each \$48, CMA members \$36; supplies \$10, \$25.

Highlights Tour 1:30

Film 1:30 *Incantato* (see Fri/28).

Artist Demonstration 1:30–3:30 Oberlin artist *Paul Arnold* demonstrates woodblock printing.

Family Express 2:00–4:30 *Dragons Galore* (see Sun/9).

CWRU Art History Classes

Members may audit Case art history classes for \$100 per class. Register through the Ticket Center. Classes run Monday, January 10 to Monday, April 25 and take place at the museum.

ARTH 356/456: *Italian Sculpture 1250–1750*, Prof. E. Olszewski, Mondays, Wednesdays, and Fridays, 11:30–12:20.

ARTH 304/404: *Art of West Africa*, Prof. C. Petridis, Tuesdays and Thursdays, 1:15–2:30.

ARTH 393/493: *Contemporary Art: Warhol*, Prof. D. Carrier, Wednesdays only, 2:00–5:00.

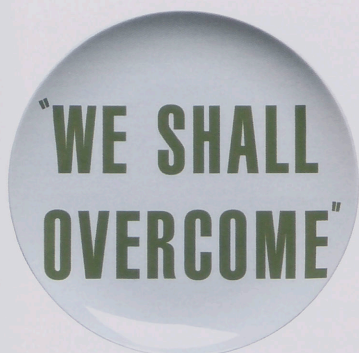
Happy Birthday!

Have a Birthday Party at the museum! The museum now offers two-hour birthday parties for children ages 5 to 11 on Sundays, with gallery stories and a hands-on art project. Choose either 11:00–1:00 or 2:00–4:00 (\$250, CMA members \$225 for up to 15 children and three adults; additional fee for extra children up to 20). Food can be provided by the CMA for an additional fee (call for menu). Book at least a month in advance to reserve your date. Call 216-707-6834 for more information or to request a brochure.

Fast Forward: Cirque du Cinema

Here comes another **Late-Night Party** at the Cleveland Museum of Art! Mark Friday, February 25 on your calendar for the next Fast Forward event, this time presenting art, entertainment, refreshments, music, and dancing, all organized around a contemporary film theme.

Exhibitions



NEEDFUL THINGS. Kerry James Marshall plays on the tradition of commemorative plates with his own version (one of a set of five *Dinner Plates*, 1998, Courtesy of the Renaissance Society at the University of Chicago).

Needful Things: Recent Multiples

Project 244, through January 2

Deftly co-opting the vocabulary of mass production, 45 enterprising young artists—including Damien Hirst, Kerry James Marshall, Keith Coventry, and Allan McCollum, among others—have produced inexpensive multiples in the sly tradition of patron saint Marcel Duchamp. Easy to own and fun to think about, these objects could be among the first in many collections. Delightful and absurd, their critique of convention and shibboleth is often incisive.

This exhibition is supported in part by Central Cadillac-Hummer.

Dukes & Angels: Art from the Court of Burgundy, 1364–1419

North Gallery, through January 9

How did an age of pestilence, war, and religious strife produce some of the greatest European art? In the last decades of the Middle Ages the dynastic combination of Burgundy and Flanders formed a principality with extraordinary wealth and power, and the ambition of the dukes of Burgundy, together with their exquisite taste, stimulated the patronage of the most accomplished artists of the age. Sculpture, paintings, manuscripts, ivories, and gold and silver objects—works of supreme technical mastery and aesthetic refinement—demonstrate the artistic legacy of one of the most sophisticated courts of Europe, mingling passionate piety and grand political display.



DUKES & ANGELS. Claus de Werve and Workshop. *Saint Michael*, ca. 1415–30. Church of Baume-les-Messieurs.



Luc Delahaye Photographs: History

Galleries 103–105, through February 23

Award-winning French photographer Luc Delahaye's large-scale color photographs take their lead from the traditions of history painting, in which the canvas presents a profusion of detail to create a sense of narrative and social context. Rather than creating photographs built around the impact of a single compelling image, as photojournalists tend to do, Delahaye offers a complex and nuanced view of world events.

Visions of Japan: Prints and Paintings from Cleveland Collections

South Galleries, through February 20

In Japan, prints began as an inexpensive way for ordinary people to own pictures; in time, they became a revered art form in their own right. The evolution of Japanese printmaking and related painting over the last 300 years is surveyed through works owned by the museum and lent by private collectors.

LUC DELAHAYE PHOTOGRAPHS: HISTORY. *Genoa G8 Summit*, 2001. Chromogenic process color print. © Luc Delahaye, courtesy of the artist and Ricco/Maresca Gallery.



VISIONS OF JAPAN. Shikō Munakata's *Fugen (Samantabhadra Riding on an Elephant)* is printed in black ink, colored on the verso (1950, woodcut hand-colored with watercolor, Gift of Mrs. Austin H. Hauxhurst 1959.97).

Admission to the museum is free

Administrative Telephones

216-421-7340
1-888-269-7829
TDD: 216-421-0018

Website

www.clevelandart.org

Ticket Center

216-421-7350 or 1-888-CMA-0033;
Fax 216-707-6659 (closes at 8:00 on
Wednesday and Friday).
Non-refundable service fees apply
for phone and internet orders.

Membership

216-707-2268
membership@clevelandart.org

Museum Store

216-707-2333

Special Events

216-707-2598

Sight & Sound

Audio guide of the collection. Free.

General Hours

Tuesday, Thursday, Saturday, Sunday
10:00-5:00
Wednesday, Friday 10:00-9:00
Closed Mondays (some holidays
excepted), July 4, Thanksgiving,
December 25, and January 1

Museum Café

Closes one hour before museum.

Ingalls Library Hours

Tuesday-Saturday 10:00-5:00
Wednesday to 9:00
Image library by appointment
(216-707-2547)

Print Study Room Hours

By appointment only (216-707-2242)

Parking

\$1 per half-hour to \$8 maximum.
Both lots \$3 after 5:00 (\$5 for special
events). Free for seniors and disabled
permit holders on Thursdays.

Staff

Director of External Affairs:
Donna L. Brock
Editing: Laurence Channing,
Gregory M. Donley, Kathleen Mills
Design: Thomas H. Barnard III,
Gregory M. Donley
Photography: Howard T. Agriesti,
Gary Kirchenbauer, Gregory M.
Donley
Digital scanning: David Brichford
Production: Charles Szabla

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Below: Jean de la Huerta/Antoine le
Moiturier. *Mourner from the Tomb of
John the Fearless*, ca. 1443-45. The
Cleveland Museum of Art, Purchase
from the J. H. Wade Fund 1940.129.

Cover: *Table Fountain* (detail), ca.
1330-40. Gilt-silver and translucent
enamel. The Cleveland Museum of
Art 1924.859.



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